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**Dimitar Ninov**  
**2003**

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**Spring Symphony**

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**Spring Symphony**

**by**

**Dimitar Ninov, M.M.**

**Dissertation**

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**Dedication**

To my wife Dimitrina

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Orchestra

Score in C

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in Bb

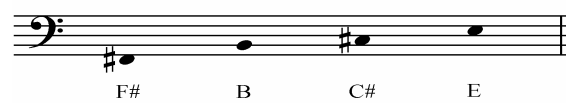
Bass Clarinet

2 Bassoons

2 Trumpets in Bb

4 Horns in F

Timpani – 4; tuned:



Percussion 1 & 2     Player 1: Triangle, Suspended Cymbal, Crash Cymbal, and Tambourine

Player 2: Suspended Cymbal, Crash Cymbal, and Snare Drum



Percussion 3     Vibraphone, Xylophone, and Glockenspiel

Harp

Violins I

Violins II

Violas

Violoncellos

Contrabasses

\* All the parts, excluding those of Bass Clarinet, Glockenspiel, Xylophone, and Contrabass, are scored in concert pitch.

\* The Trumpet part is written above the Horns.

\* Duration: Approximately 21 Minutes.

# Spring Symphony

Dimitar Ninov (b.1963)

[illegible]





This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in 3/4 time and includes dynamic markings such as *mp* (mezzo-piano) and *sempre* (sempre). The instruments are arranged in a standard orchestral layout, with woodwinds and strings in the upper staves and percussion and harp in the lower staves. The score is divided into three measures, each containing complex melodic and harmonic material. The instruments are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., CL. 1, CL. 2, B. Cl., 2 Bns., 2 Tpts., Hn. 1. 2., Hn. 3. 4., Timp., Perc. 1 & 2, Perc. 3, Hp., Vln. I, Vln. II, Vla., Vlc., and Cb.

10

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

CL. 1

Cl. 2

B. Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc. 1 & 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*sempre mp*

6

5

6



16

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

CL. 1

Cl. 2

B. Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc. 1 & 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

6

6

5

16

*mp* *sempre*



22

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

CL.1

Cl. 2

B.Cl.

2 Bns.

22

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

22

Timp.

Perc. 1 & 2

Perc. 3

22

Hp.

22

Vln. I

Vln. II

Vla.

Vlc.

Cb.

25

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

CL.1

Cl. 2

B.Cl.

2 Bns.

25

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

25

Timp.

Perc. 1 & 2

Perc. 3

25

Hp.

25

Vln. I

Vln. II

Vla.

Vlc.

Cb.

con spirito ♩ = 115

schierzando

mp

1.

espr.

mp

espr.

mp

1.

espr.

mp

Glsp.

mp

espr.

mp

espr.

mp

espr.

mp

pizz.

mp

pizz.

mp





37

Picc. *mp* *schierzando* *mf*

Fl. 1 *mp* *mf*

Fl. 2 *mf*

Ob. 1 *mf* *poco a poco cresc.*

Ob. 2 *mf* *poco a poco cresc.*

E. Hn. *mf*

CL. 1 *mp* *mf* *poco a poco cresc.*

CL. 2 *mf* *poco a poco cresc.*

B. Cl. *mp*

2 Bns. *espr.* *mp*

2 Tpts. *mp* *senza sord.*

Hn. 1. 2. *mf* *poco a poco cresc.*

Hn. 3. 4. *mf*

Timp. *mp*

Perc. 1 & 2 *mf*

Perc. 3 *mp* *mf*

Hp. *E<sup>♯</sup> F<sup>♯</sup> A<sup>b</sup>* *arpeggiato f* *C<sup>♯</sup> A<sup>♯</sup>*

Vln. I *mf*

Vln. II *mf*

Vla. *pizz.* *arco* *mf*

Vlc. *mp* *arco* *mf* *poco a poco cresc.*

Cb. *mp* *arco* *mf* *poco a poco cresc.*

This page of the musical score is for a symphony, featuring a variety of instruments. The top section includes woodwinds: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Hn.), Clarinet 1 (CL. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), and Basset Horns (2 Bns.). The middle section includes brass: 2 Trumpets (2 Tpts.), Horns 1 & 2 (Hn. 1, 2.), and Horns 3 & 4 (Hn. 3, 4.). The bottom section includes percussion: Timpani (Timp.), Percussion 1 & 2 (Perc. 1 & 2), and Percussion 3 (Perc. 3). The string section at the bottom includes Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The score is written in 4/4 time and includes various dynamic markings such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). Performance instructions like *feroce* (ferocious) and *affettuoso* (affectionately) are also present. The score is divided into measures, with some measures containing triplets (indicated by a '3' over the notes). The bottom of the page features a large, stylized graphic element, possibly a logo or a decorative flourish.

45

Picc.

3

3

3

3

6

*f*

Fl. 1

3

3

3

3

6

*f*

Fl. 2

3

3

3

3

6

*f*

Ob. 1

3

3

3

3

3

6

*f*

Ob. 2

3

3

3

3

6

*f*

E. Hn.

3

3

3

3

3

3

CL. 1

3

3

3

3

6

*f*

Cl. 2

3

3

3

3

6

*f*

B. Cl.

6

6

6

6

2 Bns.

6

6

6

6

2 Tpts.

45

Hn. 1. 2.

45

Hn. 3. 4.

45

Timp.

45

Tambourine

*ff*

F# muta in F; B muta in Bb

Perc. 1 & 2

45

Suspended Cymbal (soft rubber mallets)

Perc. 3

45

Hp.

45

E<sup>b</sup> F<sup>♯</sup>

Vln. I

3

3

3

3

6

*f*

Vln. II

3

3

3

3

6

*f*

Vla.

6

6

6

6

Vlc.

6

6

6

6

Cb.

6

6

6

6

47

sub. *mp*

sub. *mp*

sub. *mp*

*sensibile*

*p*

solo

*con calore*

*p*

*mp*

legato

sub. *mp*

sub. *mp*

*p*

div. pizz.

*p*

47

Trgl.

*mp*

Vib.

*mp*

47

*mp*

47

sub. *mp*

sub. *mp*

*p*

*p*









[illegible]



84

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

CL. 1

Cl. 2

B. Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

84

Timp.

Perc. 1 & 2

Perc. 3

84

Hp.

84

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*espr.*

*mp*

*espr.*

*mp*

*unis.*

*p sempre*



*affettuoso*

94

Picc. *mp* *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *mp* *f*

Ob. 2 *f*

E. Hn. *mp* *f*

CL. 1 *mp* *f*

CL. 2 *f*

B. Cl. *f*

2 Bns. *f*

2 Tpts. *f*

Hn. 1, 2. *f*

Hn. 3, 4. *f*

94

Timp. *f*

Perc. 1 & 2

Perc. 3 *f*

94

Hp. *f*

94

Vln. I *p* *mp* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vlc. *f*

Cb. *f*

99

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

CL. 1

CL. 2

B. Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc. 1 & 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

106 **con grazia** ♩ = 115

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

CL. 1

CL. 2

B. CL.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc. 1 & 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

F# muta in F

Trgl.

S. Cym.

div.

pizz.

simile

*mf*

*mp*

*p*





120

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

CL. 1

Cl. 2

B. Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc. 1 & 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*espr.*

*mp*

*p*

*sempre*

*pizz.*

*p*

*V*

124

Picc.

mf

Fl. 1

Fl. 2

Ob. 1

p

mf

Ob. 2

mf

E. Hn.

CL. 1

mf

Cl. 2

mf

B. Cl.

mf

2 Bns.

p

mf

2 Tpts.

mf

a 2

Hn. 1. 2.

mf

a 2

Hn. 3. 4.

mf

124

Timp.

mf

Perc. 1 & 2

Perc. 3

Glsp.

mf

124

Hp.

G<sup>#</sup>

legato

f

G<sup>b</sup>

G<sup>#</sup>

E<sup>#</sup>

124

Vln. I

mf

Vln. II

mf

Vla.

mf

Vlc.

arco

mf

Cb.

arco

mf

128

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

CL. 1

Cl. 2

B. Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

128

Timp.

Perc. 1 & 2

Perc. 3

128

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

G  $\flat$  G  $\sharp$  C  $\flat$  F  $\flat$  C  $\sharp$  G  $\flat$

*ff*

5 3

5 3





con spirito ♩ = 115

143

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

CL. 1

CL. 2

B. Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc. 1 & 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*p*

*mp*

*mf*

*f*

*pizz.*

*Trgl.*

*Lv.*

*1.*



153

Picc. *mf* *mp* *scherzando*

Fl. 1 *mp*

Fl. 2

Ob. 1 *mp* *scherzando*

Ob. 2

E. Hn.

CL. 1 *p*

CL. 2 *p*

B. Cl. *mp*

2 Bns. *mf* *mp*

2 Tpts. *mp* senza sord. *mp*

Hn. 1. 2. *mp* senza sord.

Hn. 3. 4.

153

Timp.

Perc. 1 & 2

Perc. 3 *mp* Glsp.

153

Hp. *A<sup>1</sup>*

Vln. I *mf*

Vln. II *mf*

Vla. *mf* pizz.

Vlc. *mf* arco pizz. arco pizz.

Cb. *mf*



158

Picc. *mf* *f* *ff* <sup>3</sup>

Fl. 1 *mf* *f* *ff* <sup>3</sup>

Fl. 2 *mf* *f* *ff* <sup>3</sup>

Ob. 1 *mf* *poco a poco cresc.* *ff* <sup>3</sup>

Ob. 2 *mf* *poco a poco cresc.* *ff* <sup>3</sup>

E. Hn. *f* *ff*

CL. 1 *mf* *poco a poco cresc.* *ff* <sup>3</sup>

CL. 2 *mf* *poco a poco cresc.* *ff* <sup>3</sup>

B. CL. *ff*

2 Bns. *f* *cresc.* *ff*

2 Tpts. 158 *mf* *cresc.* *f*

Hn. 1. 2. *mf* *f*

Hn. 3. 4. *f*

Timp. 158 *mp* *f* Trgl. *f*

Perc. 1 & 2

Perc. 3 Xylophone Cr. Cym. *f*

Hp. 158 *arpeg.* *f* C<sup>♯</sup> A<sup>♯</sup> *ff* E<sup>♯</sup> F<sup>♯</sup>

Vln. I 158 *mf* *f* *ff* <sup>3</sup>

Vln. II *mf* *f* *ff* <sup>3</sup>

Vla. *f* *ff*

Vlc. *arco* *poco a poco cresc.* *ff*

Cb. *arco* *mf* *poco a poco cresc.* *ff*

162

Picc.  $\text{3}$

Fl. 1  $\text{3}$

Fl. 2  $\text{3}$

Ob. 1  $\text{3}$

Ob. 2  $\text{3}$

E. Hn.

CL. 1  $\text{3}$

CL. 2  $\text{3}$

B. CL.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

162

Timp.

Perc. 1 & 2

Perc. 3

Snare Drum  $\text{ff}$   $\text{3}$

162

Hp.

E $\flat$  G $\flat$

Vln. I  $\text{3}$

Vln. II  $\text{3}$

Vla.

Vlc.

Cb.

$\text{ff}$  Tambourine

This page of the musical score covers measures 164 to 166. The instrumentation includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, 2 Bassoons, 2 Trumpets, Horns 1 and 2, Horns 3 and 4, Timpani, Percussion 1 & 2, Percussion 3, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 3/4 time and features a variety of musical notations, including sixteenth notes, triplets, and dynamic markings such as *p*, *mp*, and *f*. The Harp part includes a section labeled "B muta in Bb" and "C b F #". The Percussion 1 & 2 part includes a section labeled "Trgl." and "S. Cym." and "Vib.".





[illegible]

[illegible]







200

Picc. *mp* *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn.

CL. 1 *f*

CL. 2 *mp* *f*

B. Cl.

2 Bns. *f* a 2

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

200

Timp.

Perc. 1 & 2 Trgl.

Perc. 3 S. Cym. (soft rubber mallets)

200

Hp. *f*

200

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf* *f*

Vlc. *mf* *f*

Cb. *mf*

The image displays a page from a musical score, likely for a symphony, featuring various instruments. The score is written in 3/8 time and includes a key signature of one flat (B-flat). The instruments listed on the left include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., Cl. 1, Cl. 2, B. Cl., 2 Bns., 2 Tpts., Hn. 1. 2., Hn. 3. 4., Timp., Perc. 1 & 2, Perc. 3, Hp., Vln. I, Vln. II, Vla., Vlc., and Cb.

The score is divided into measures, with measure numbers 205, 206, 207, 208, 209, and 210 visible. A tempo change to *affettuoso* is indicated above measure 208. The music features various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *mp* (mezzo-piano). The harp (Hp.) part includes triplets and a 3-measure rest. The woodwinds and strings play melodic lines, while the percussion instruments provide rhythmic support.



Picc. *cresc.* *ff*  
 Fl. 1 *cresc.* *ff*  
 Fl. 2 *cresc.* *ff*  
 Ob. 1 *cresc.* *ff*  
 Ob. 2 *cresc.* *ff*  
 E. Hn. *ff*  
 CL. 1 *cresc.* *ff*  
 Cl. 2 *cresc.* *ff*  
 B. Cl. *ff*  
 2 Bns. *a 2 ff*  
 2 Tpts. *f*  
 Hn. 1, 2. *f*  
 Hn. 3, 4. *f*  
 Timp. *f*  
 Perc. 1 & 2 *f* Tambourine *f*  
 Perc. 3 *Xyl. ff*  
 Hp. *216*  
 Vln. I *216 ff*  
 Vln. II *ff*  
 Vla. *ff*  
 Vlc. *ff*  
 Cb. *ff*

221

Picc.

*f*

*ff*

Fl. 1

*f*

*ff*

Fl. 2

*f*

*ff*

Ob. 1

*f*

*ff*

Ob. 2

*f*

*ff*

E. Hn.

*ff*

CL. 1

*f*

*ff*

Cl. 2

*f*

*ff*

B. Cl.

*ff*

2 Bns.

2 Tpts.

*f*

Hn. 1, 2.

*f*

Hn. 3, 4.

*f*

Timp.

Perc. 1 & 2

*cresc.*

Perc. 3

*f*

*ff*

Hp.

Vln. I

*f*

*ff*

Vln. II

*f*

*ff*

Vla.

*f*

*ff*

Vlc.

*f*

*ff*

Cb.

*f*

*ff*

226

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*

CL. 1 *f*

CL. 2 *f*

B. CL. *f*

2 Bns. *f*

2 Tpts. *mf* *f* *solo* 3 3 3 3 3

Hn. 1, 2. *mf* *f* *solo* 3 3 3 3 3

Hn. 3, 4. *mf* *f* *solo* 3 3 3 3 3

226

Timp. *mf* *f*

Cr. Cym. *f*

Perc. 1 & 2 *f*

Perc. 3 *mf*

Hp. 226

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

Cb. *f*

C# muta in D

230

Picc.

ff

230

Fl. 1

ff

230

Fl. 2

ff

Ob. 1

Ob. 2

E. Hn.

CL. 1

Cl. 2

B. Cl.

2 Bns.

230

2 Tpts.

f

Hn. 1. 2.

f

Hn. 3. 4.

f

230

Timp.

230

Perc. 1 & 2

Cr. Cym.

f

230

Perc. 3

Xyl.

ff

230

Hp.

230

Vln. I

ff

230

Vln. II

ff

230

Vla.

ff

230

Vlc.

ff

230

Cb.

ff







[illegible]



269

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

CL. 1

Cl. 2

B. Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc. 1 & 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*sempre p*

*p sempre*

*sempre p*

*sempre p*

Trgl.

276

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

CL. 1

Cl. 2

B. Cl.

2 Bns.

276

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

276

Timp.

Perc. 1 & 2

Perc. 3

276

Hp.

276

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Trgl.

283

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

CL. 1

Cl. 2

B. Cl.

2 Bns.

283

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

283

Timp.

Perc. 1 & 2

Perc. 3

283

Hp.

283

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*pp*

*ppp*

*p*

*ppp*

## II

**Andante cantabile**  = 75

Andante cantabile 6/4

2 Flutes

2 Oboes

English Horn

2 Clarinets

Bass Clarinet

2 Bassoons

2 Trumpets

Horn 1. 2.

Horn 3. 4.

Timpani

Percussion 1 & 2

Percussion 3

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

1. Solo

*mp*

*p*

Bb muta in B

D C B / E F G  $\flat$ A  $\flat$

*p* Solo

div.

unis.

*pp*

*p*

*pp*

*pp*



2 Fl.

6

4/4

4/4

6/4

4/4

2 Ob.

4/4

4/4

6/4

4/4

E. Hn.

4/4

4/4

6/4

4/4

2 CL.

6

4/4

4/4

6/4

4/4

B.Cl.

4/4

4/4

6/4

4/4

2 Bns.

4/4

4/4

6/4

4/4

2 Tpts.

6

4/4

4/4

6/4

4/4

Hn. 1. 2.

4/4

4/4

6/4

4/4

Hn. 3. 4.

4/4

4/4

6/4

4/4

Timp.

6

4/4

4/4

6/4

4/4

Perc. 1 & 2

4/4

4/4

6/4

4/4

Perc. 3

4/4

4/4

6/4

4/4

Hp.

6

4/4

4/4

6/4

4/4

Vln. I

6

4/4

4/4

6/4

4/4

Vln. II

4/4

4/4

6/4

4/4

Vla.

4/4

4/4

6/4

4/4

Vlc.

4/4

4/4

6/4

4/4

Cb.

4/4

4/4

6/4

4/4

- 59 -

10

2 Fl. *mp*

2 Ob. *mp* a 2

E. Hn. *mp*

2 CL. *mp*

B. Cl.

2 Bns.

2 Tpts. 1. *mp*

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc. 1 & 2 *mp*

Perc. 3

Hp. *mp*

Vln. I *p*

Vln. II *mp* *leggiere*

Vla. *mp* *leggiere*

Vlc. *mp*

Cb. *mp*

14 Piccolo

2 Fl. *mp*

2 Ob. 1. Solo *mp*

E. Hn. 1. Solo *mp*

2 CL.

B.Cl.

2 Bns. 1. Solo *mp*

2 Tpts. 14 Solo

Hn. 1. 2.

Hn. 3. 4.

14

Timp.

Perc. 1 & 2

Perc. 3

14

Hp. *D<sup>b</sup>*

Vln. I 14

Vln. II

Vla.

Vlc.

Cb.

2 Fl. 18 6/4

2 Ob. 6/4

E. Hn. 6/4

2 CL. *p* 6/4

B. Cl. 6/4

2 Bns. 6/4

2 Tpts. 18 6/4

Hn. 1. 2. *mp* 1. 6/4

Hn. 3. 4. 6/4

Timp. 18 6/4

Perc. 1 & 2 6/4

Perc. 3 6/4

Hp. 18 6/4

Vln. I 18 6/4

Vln. II 6/4

Vla. *leggiere* *p* 6/4

Vlc. *arco Solo, cantabile* *mp* 6/4

Cb. *p* 6/4

[illegible]

27

2 Fl.

2 Ob.

E. Hn.

2 CL.

B. Cl.

2 Bns.

27

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

27

Timp.

Perc. 1 & 2

Perc. 3

27

Hp.

B  $\flat$  / E  $\sharp$  G  $\sharp$

27

Vln. I

Vln. II

Vla.

Vlc.

Cb.

1.

*fp*

*mp*

1.

*mp*

1.

*fp*

*mp*

a 2

*mp*

Tambourine

*mp*

*mf*

*mf*

*mp*

pizz.

*mp*

arco  $\wedge$

*mp*

pizz.

*sf*

pizz.

*mp*

2 Fl.

31

$\text{f}$

2 Ob.

a 2

$\text{f}$

E. Hn.

2 CL.

$\text{f}$

B.Cl.

2 Bns.

2 Tpts.

31

1.

$\text{f}$

Hn. 1. 2.

Hn. 3. 4.

Timp.

31

Perc. 1 & 2

Perc. 3

Hp.

Vln. I

31

$\text{f}$

Vln. II

$\text{f}$

Vla.

arco

$\text{f}$

Vlc.

arco

$\text{f}$

Cb.

arco

$\text{f}$

[illegible]



40

2 Fl.

2 Ob.

E. Hn.

2 CL.

B. Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc.  
1 & 2

Perc. 3

Harp

Vln. I

Vln. II

Vla.

Vlc.

Cb.

40

2 Fl.

2 Ob.

E. Hn.

2 CL.

B. Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc.  
1 & 2

Perc. 3

Harp

Vln. I

Vln. II

Vla.

Vlc.

Cb.

40

2 Fl.

2 Ob.

E. Hn.

2 CL.

B. Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc.  
1 & 2

Perc. 3

Harp

Vln. I

Vln. II

Vla.

Vlc.

Cb.

40

2 Fl.

2 Ob.

E. Hn.

2 CL.

B. Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc.  
1 & 2

Perc. 3

Harp

Vln. I

Vln. II

Vla.

Vlc.

Cb.

[illegible]

1. Solo, cantabile e espr.

50

2 Fl.

*p* *pp* *mp*

2 Ob.

1. Solo, cantabile e espr.

*mp*

E. Hn.

2 CL.

*pp*

B. Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

50

Timp.

Perc. 1 & 2

Gls. *p*

Perc. 3

50

Hp.

*D<sup>b</sup> C<sup>#</sup> / E<sup>b</sup> G<sup>♯</sup>*

50

Vln. I

*pp*

Vln. II

*pp*

Vla.

*pp*

Vlc.

Cb.

[illegible]

61

2 Fl.

*mp*

2 Ob.

*p*

*mp*

a 2

E. Hn.

*mp*

2 CL.

*p*

*mp*

B. Cl.

2 Bns.

61

2 Tpts.

Hn. 1. 2.

1.

*mp*

Hn. 3. 4.

61

Timp.

Perc. 1 & 2

Trgl.

*mp*

Perc. 3

61

Hp.

Vln. I

*espr.*

*p*

Vln. II

*espr.*

*p*

*leggiere*

*mp*

Vla.

*leggiere*

*mp*

Vlc.

*mp*

Cb.

pizz.

*mp*

65 **#8**

2 Fl. *a 2* *mp*

2 Ob. 1. Solo *mp*

E. Hn. 1. Solo *mp*

2 CL. **#8**

B. Cl.

2 Bns. 1. Solo *mp*

2 Tpts.

Hn. 1. 2. *mp* Solo

Hn. 3. 4.

Timp. 65

Perc. 1 & 2

Perc. 3

Hp. **F #** **A** **3** **3** **3** **3** **A b** **3** **3** **3** **3** **3** **3**

Vln. I 65

Vln. II

Vla.

Vlc.

Cb.

2 Fl. 69

2 Ob.

E. Hn.

2 CL. 1. Solo *mp*

B. Cl. *mp* Solo, cantabile

2 Bns. *mp* a 2

2 Tpts. 69

Hn. 1. 2.

Hn. 3. 4.

Timp. 69

Perc. 1 & 2

Perc. 3

Hp. 69 *mp*

Vln. I 69 *mp* Solo, cantabile

Vln. II *mp* Solo, cantabile

Vla. *mp*

Vlc. *mp* arco Solo, cantabile

Cb. *mp* arco





78

2 Fl.

2 Ob.

E. Hn.

2 CL. *mp*

B. Cl.

2 Bns. *mp*

2 Tpts.

Hn. 1. 2. *mp*

Hn. 3. 4.

Timp.

Perc. 1 & 2

Perc. 3

Hp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vlc. *mp*

Cb. *mp*

1.

Trgl.

Vib.

pizz.

2 Fl.

82

1.

*p* sempre

2 Ob.

1.

*mp* sempre

E. Hn.

*p* sempre

2 CL.

*p* sempre

B.Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc. 1 & 2

Perc. 3

*p* sempre

Hp.

*mp* sempre

Vln. I

Vln. II

*p* sempre

Vla.

Vlc.

Cb.

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc. 1 & 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.



III

**Presto e giocoso** ♩ = 200

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets

Bass Clarinet

2 Bassoons

2 Trumpets

Horn 1. 2.

Horn 3. 4.

Timpani

Percussion 1 & 2

Percussion 3

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

*mf*

a 2

1.

*mf*

1.

*mf*

1.

*mp*

B muta in C

BCD / E<sup>b</sup> F<sup>#</sup> G A

*mp*

pizz.

*mp*

pizz.

*mp*



This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in standard musical notation, including staves, notes, rests, and dynamic markings. The instruments listed on the left include Picc., 2 Fl., 2 Ob., E. Hn., 2 CL., B.Cl., 2 Bns., 2 Tpts., Hn. 1. 2., Hn. 3. 4., Timp., Perc. 1 & 2, Perc. 3, Hp., Vln. I, Vln. II, Vla., Vlc., and Cb. The score includes a rehearsal mark 13 at the beginning of the first staff. The dynamics include *mf* (mezzo-forte). The time signature changes from 3/4 to 4/4. The score is for measures 13 through 18.





Picc. <sup>25</sup> *cresc.* *sf* *a 2*  
 2 Fl. *cresc.* *sf*  
 2 Ob. *cresc.* *sf*  
 E. Hn. *sf* *sf*  
 2 CL. *cresc.* *sf*  
 B.Cl. *cresc.* *sf*  
 2 Bns. *cresc.* *sf*  
 2 Tpts. <sup>25</sup> *mf* *cresc.* *sf* *sf*  
 Hn. 1. 2. *cresc.* *sf* *sf*  
 Hn. 3. 4. *sf* *sf*  
 Timp. <sup>25</sup> *mp* *cresc.* *sf* *sf*  
 Perc. 1 & 2 *cresc.* Sn. Dr. *sf* *sf*  
 Perc. 3 *cresc.* *sf* *sf*  
 Hp. <sup>25</sup>  
 Vln. I <sup>25</sup> *cresc.* *sf* *gliss.*  
 Vln. II *cresc.* *sf* *gliss.*  
 Vla. *cresc.* *sf* *gliss.*  
 Vlc. *cresc.* *div. sf* *sf*  
 Cb. *cresc.* *sf* *sf*

Picc. *f* *semplice*  
 2 Fl. *f*  
 2 Ob. *f*  
 E. Hn. *f*  
 2 CL. *f* 2.  
 B.Cl. *f* *sempre p*  
 2 Bns. *f* *p sempre*  
 2 Tpts. *f*  
 Hn. 1. 2. *f*  
 Hn. 3. 4. *f*  
 Timp. *f*  
 Perc. 1 & 2 Cr. Cym. *f* l.v.  
 Perc. 3  
 Hp.  
 Vln. I *f*  
 Vln. II *f*  
 Vla. *f*  
 Vlc. non div. *f*  
 Cb. *f*

37

Picc.

2 Fl.

2 Ob.

E. Hn.

2 CL. *sempre p*

B.Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

37

Timp.

Perc. 1 & 2

Perc. 3

37

Hp. *p sempre*

37

Vln. I

Vln. II

Vla.

Vlc.

Cb.

45

Picc.

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

45

Timp.

Perc. 1 & 2

Perc. 3

Vib.

45

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

1. tenuto

*p*

*p* sempre

*p*

*legato*

*p* sempre

53

Picc.

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc. 1 & 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*p*

*mp* *sempre*

*sempre p*

E<sup>♯</sup> F<sup>♯</sup> l.v. D<sup>♭</sup> B<sup>♭</sup>

60

Picc.

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

60

Timp.

Perc. 1 & 2

Perc. 3

60

Hp.

60

Vln. I

Vln. II

Vla.

Vlc.

Cb.

1.

*mp*

*sempre mp*

B  $\natural$

D  $\natural$

67

Picc.

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

67

Timp.

Perc. 1 & 2

Perc. 3

67

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

D <sup>b</sup>

D <sup>#</sup>





81

Picc. *mp*

2 Fl. *mp*

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc. 1 & 2

Perc. 3

Hp. *E<sup>b</sup> D<sup>b</sup> G<sup>#</sup>*

Vln. I

Vln. II

Vla.

Vlc.

Cb.

[illegible]

95

Picc.

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

mf

poco a poco cresc.

mf

poco a poco cresc.

mf

poco a poco cresc.

mf

poco a poco cresc.

95

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

mf

poco a poco cresc.

95

Timp.

Tambourine

Perc. 1 & 2

Perc. 3

mp

mf

mp

mf

poco a poco cresc.

poco a poco cresc.

S. Cym.(soft rubber mallets)

95

Hp.

D<sup>♯</sup>

G<sup>♯</sup>

f

95

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mf

mf

mf

mf

mf

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

102

Picc. *f* *sempre*

2 Fl. *f* *sempre*

2 Ob. *f* *sempre*

E. Hn. *f* *sempre*

2 CL. *f* *sempre*

B.Cl. *f* *sempre*

2 Bns. *f* *sempre*

2 Tpts. *f* *sempre*

Hn. 1. 2. *f* *sempre*

Hn. 3. 4.

Timp. *mf* *sempre*

Perc. 1 & 2 *mf* *sempre*

Perc. 3

Hp. *f* *sempre*

Vln. I *f* *sempre*

Vln. II *f* *sempre*

Vla. *f* *sempre*

Vlc. *f* *sempre*

Cb. *f* *sempre*

102

1.

*glissando*

*sempre ff*

B $\flat$  F $\sharp$  G $\flat$

Picc. 108   
 2 Fl.   
 2 Ob.   
 E. Hn.   
 2 CL.   
 B.Cl.   
 2 Bns.   
 2 Tpts. 108   
 Hn. 1. 2.   
 Hn. 3. 4.   
 Timp. 108   
 Perc. 1 & 2   
 Perc. 3   
 Hp. 108   
 Vln. I 108   
 Vln. II   
 Vla.   
 Vlc.   
 Cb.

The score for measures 108-112 features a complex orchestral texture. The Piccolo and Flute parts play a melodic line with accents and slurs. The Oboe, English Horn, and Clarinet parts play a rhythmic pattern of eighth notes in groups of three. The Bassoon and Trumpet parts play a sustained melodic line. The Horns 1 and 2 parts play a melodic line with slurs. The Horns 3 and 4 parts play a sustained melodic line. The Timpani part plays a sustained melodic line. The Percussion 1 and 2 parts play a rhythmic pattern of eighth notes. The Percussion 3 part plays a sustained melodic line. The Harp part plays a melodic line with slurs. The Violin I and II parts play a melodic line with slurs. The Viola part plays a melodic line with slurs. The Violoncello and Contrabass parts play a sustained melodic line.

Picc. 113  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{b}\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   
 2 Fl.  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   
 2 Ob.  $\text{b}\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   
 E. Hn.  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   
 2 CL.  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   
 B.Cl.  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   
 2 Bns.  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   
 2 Tpts. 113  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   
 Hn. 1. 2.  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   
 Hn. 3. 4.  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   
 Timp. 113  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   
 Perc. 1 & 2  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   
 Perc. 3  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   
 Hp. 113  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   
 Vln. I 113  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   
 Vln. II  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   
 Vla.  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   
 Vlc.  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   
 Cb.  $\text{f}$   $\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$   $\text{b}\text{f}$   $\text{f}$   $\text{b}\text{f}$

This page of the musical score covers measures 118 through 122. The instrumentation includes Piccolo, Flute 2, Oboe 2, English Horn, Clarinet 2, Bass Clarinet, Bassoon 2, Trumpets 2, Horns 1 & 2, Horns 3 & 4, Timpani, Percussion 1 & 2, Percussion 3, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key with one flat (B-flat) and a common time signature. Measures 118-122 feature a variety of musical textures, including melodic lines in the woodwinds and strings, and rhythmic patterns in the percussion. Notable features include the use of triplets in the Oboe 2 and English Horn parts, and the dynamic marking 'f sempre' (forte, always) in the Percussion 3 part. The Harp part includes a glissando in measure 118. The Violin I and II parts have long, sustained notes with some grace notes. The Viola and Violoncello parts have a steady, rhythmic accompaniment. The Contrabass part has a simple, steady bass line.

*pesante*

The musical score is for measures 123 through 130, in 4/4 time. The key signature has one flat (B-flat). The tempo/mood is marked *pesante*. The instrumentation includes Piccolo, 2 Flutes, 2 Oboes, Euphonium/Horn, 2 Clarinets, Bassoon, 2 Trombones, 2 Trumpets, Horns 1 & 2, Horns 3 & 4, Timpani, Percussion 1 & 2, Percussion 3, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass.

**Measure 123:** Piccolo, Flute, and Oboe play a triplet of eighth notes (B-flat, A, G). Euphonium/Horn, 2 Clarinets, and Bassoon play a triplet of eighth notes (B-flat, A, G). Trombones and Trumpets play a half note (B-flat). Horns 1 & 2 play a half note (B-flat). Horns 3 & 4 are silent. Timpani plays a half note (B-flat). Percussion 1 & 2 play a half note (B-flat). Percussion 3 plays a half note (B-flat). Harp plays a half note (B-flat). Violin I and Violin II play a half note (B-flat). Viola plays a half note (B-flat). Violoncello and Contrabass play a half note (B-flat).

**Measure 124:** Piccolo, Flute, and Oboe play a half note (B-flat). Euphonium/Horn, 2 Clarinets, and Bassoon play a half note (B-flat). Trombones and Trumpets play a half note (B-flat). Horns 1 & 2 play a half note (B-flat). Horns 3 & 4 are silent. Timpani plays a half note (B-flat). Percussion 1 & 2 play a half note (B-flat). Percussion 3 plays a half note (B-flat). Harp plays a half note (B-flat). Violin I and Violin II play a half note (B-flat). Viola plays a half note (B-flat). Violoncello and Contrabass play a half note (B-flat).

**Measure 125:** Piccolo, Flute, and Oboe play a half note (B-flat). Euphonium/Horn, 2 Clarinets, and Bassoon play a half note (B-flat). Trombones and Trumpets play a half note (B-flat). Horns 1 & 2 play a half note (B-flat). Horns 3 & 4 are silent. Timpani plays a half note (B-flat). Percussion 1 & 2 play a half note (B-flat). Percussion 3 plays a half note (B-flat). Harp plays a half note (B-flat). Violin I and Violin II play a half note (B-flat). Viola plays a half note (B-flat). Violoncello and Contrabass play a half note (B-flat).

**Measure 126:** Piccolo, Flute, and Oboe play a half note (B-flat). Euphonium/Horn, 2 Clarinets, and Bassoon play a half note (B-flat). Trombones and Trumpets play a half note (B-flat). Horns 1 & 2 play a half note (B-flat). Horns 3 & 4 are silent. Timpani plays a half note (B-flat). Percussion 1 & 2 play a half note (B-flat). Percussion 3 plays a half note (B-flat). Harp plays a half note (B-flat). Violin I and Violin II play a half note (B-flat). Viola plays a half note (B-flat). Violoncello and Contrabass play a half note (B-flat).

**Measure 127:** Piccolo, Flute, and Oboe play a half note (B-flat). Euphonium/Horn, 2 Clarinets, and Bassoon play a half note (B-flat). Trombones and Trumpets play a half note (B-flat). Horns 1 & 2 play a half note (B-flat). Horns 3 & 4 are silent. Timpani plays a half note (B-flat). Percussion 1 & 2 play a half note (B-flat). Percussion 3 plays a half note (B-flat). Harp plays a half note (B-flat). Violin I and Violin II play a half note (B-flat). Viola plays a half note (B-flat). Violoncello and Contrabass play a half note (B-flat).

**Measure 128:** Piccolo, Flute, and Oboe play a half note (B-flat). Euphonium/Horn, 2 Clarinets, and Bassoon play a half note (B-flat). Trombones and Trumpets play a half note (B-flat). Horns 1 & 2 play a half note (B-flat). Horns 3 & 4 are silent. Timpani plays a half note (B-flat). Percussion 1 & 2 play a half note (B-flat). Percussion 3 plays a half note (B-flat). Harp plays a half note (B-flat). Violin I and Violin II play a half note (B-flat). Viola plays a half note (B-flat). Violoncello and Contrabass play a half note (B-flat).

**Measure 129:** Piccolo, Flute, and Oboe play a half note (B-flat). Euphonium/Horn, 2 Clarinets, and Bassoon play a half note (B-flat). Trombones and Trumpets play a half note (B-flat). Horns 1 & 2 play a half note (B-flat). Horns 3 & 4 are silent. Timpani plays a half note (B-flat). Percussion 1 & 2 play a half note (B-flat). Percussion 3 plays a half note (B-flat). Harp plays a half note (B-flat). Violin I and Violin II play a half note (B-flat). Viola plays a half note (B-flat). Violoncello and Contrabass play a half note (B-flat).

**Measure 130:** Piccolo, Flute, and Oboe play a half note (B-flat). Euphonium/Horn, 2 Clarinets, and Bassoon play a half note (B-flat). Trombones and Trumpets play a half note (B-flat). Horns 1 & 2 play a half note (B-flat). Horns 3 & 4 are silent. Timpani plays a half note (B-flat). Percussion 1 & 2 play a half note (B-flat). Percussion 3 plays a half note (B-flat). Harp plays a half note (B-flat). Violin I and Violin II play a half note (B-flat). Viola plays a half note (B-flat). Violoncello and Contrabass play a half note (B-flat).



130

*b*

Picc.

130

*b*

2 Fl.

1.

*f*

3

3

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

130

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

130

Timp.

C muta in C#

Perc. 1 & 2

Trgl.

*mf*

Vib.

*mf*

130

Hp.

C# G<sup>b</sup>

*f*

sempre legato

D#

E<sup>b</sup>

C<sup>b</sup> D<sup>b</sup>

130

Vln. I

*pp*

Vln. II

*pp*

Vla.

*pp*

Vlc.

Cb.

136

flatterzunge

*f*

flatterz.

1. *f*

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

136

Timp.

Perc. 1 & 2

S. Cym.

*mp* *mf*

Tambourine

*mf*

Vib.

Perc. 3

136

Hp.

E<sup>b</sup>

B<sup>b</sup>

*mf*

136

Vln. I

*mp*

Vln. II

Vla.

Vlc.

Cb.



Picc.   
 2 Fl. *mp*   
 2 Ob.   
 E. Hn.   
 2 CL. *mp*   
 B.Cl.   
 2 Bns.   
 2 Tpts.   
 Hn. 1. 2.   
 Hn. 3. 4.   
 Timp.   
 Perc. 1 & 2   
 Perc. 3   
 Xyl. *mf*   
 Hp.   
 Vln. I   
 Vln. II   
 Vla.   
 Vlc.   
 Cb.

Musical score for measures 149-153. The score includes parts for Piccolo, Flutes (2), Oboe (2), Horns (E, 1. 2., 3. 4.), Clarinets (2), Bassoon (2), Trumpets (2), Percussion (1 & 2, 3, Xyl.), Harp (Hp.), Violins (I, II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one flat (B-flat). The time signature is 4/4. The score features various musical notations including notes, rests, dynamics (*mp*, *mf*, *sf*), articulation marks, and phrasing slurs. Measure 149 starts with a Piccolo entry. Measures 150-153 show sustained notes in the woodwinds and strings, with a Piccolo solo in measure 153.

Picc. *mf* *f*  
 2 Fl. *f*  
 2 Ob. *f*  
 E. Hn. *mf* *f*  
 2 CL. *mf* *f*  
 B.Cl. *f*  
 2 Bns. *mf* *f*  
 2 Tpts. *mf* *mf*  
 Hn. 1. 2.  
 Hn. 3. 4.  
 Timp. *mf*  
 Perc. 1 & 2 Trgl. *mf* S. Cym. *f* Cr. Cym. *f*  
 Perc. 3  
 Hp.  
 Vln. I *mf* *f*  
 Vln. II *mf* *f*  
 Vla. *mf* *f*  
 Vlc. *f* *f*  
 Cb. *f* *f*

Musical score for measures 154-159. The score includes parts for Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Trumpets, Horns, Timpani, Percussion (1 & 2, 3), Harp, Violins I & II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat). The score features various dynamics including *mf* (mezzo-forte) and *f* (forte). The percussion section includes Trgl. (triangle), S. Cym. (small cymbal), and Cr. Cym. (crash cymbal). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.



168

Picc.

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

168

Timp.

Perc. 1 & 2

Perc. 3

168

Hp.

168

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mp*

*mp*

*mp*

*mf*

*mf*





180

Picc.

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

180

Timp.

Perc. 1 & 2

Perc. 3

180

Hp.

180

Vln. I

Vln. II

Vla.

Vlc.

Cb.

185

Picc.

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

1. Solo

*mp*

*pp*

185

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

1. Solo

*mf*

*mf*

*mf*

185

Timp.

Perc. 1 & 2

Perc. 3

*p*

*pp*

185

Hp.

*mf*

*p*

G $\sharp$  F $\sharp$  E $\sharp$  G $\sharp$  D $\sharp$  D $\sharp$  F $\sharp$  G $\sharp$

185

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mp*

*pp*

*mp*

*pp*

*mp*

*pp*

191

Picc.

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

191

Timp.

Perc.  
1 & 2

Perc. 3

191

Hp.

191

Vln. I

Vln. II

Vla.

Vlc.

Cb.

198

Picc.

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

198

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

198

Timp.

Perc. 1 & 2

Perc. 3

198

Hp.

198

Vln. I

Vln. II

Vla.

Vlc.

Cb.

**Presto e giocoso** ♩ = 200

205

Picc.

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc.  
1 & 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mf*

*mp*

*mp*

212

Picc. *mf* a 2

2 Fl. *mf* a 2

2 Ob. *mf*

E. Hn. *mf* a 2

2 CL. *mf*

B.Cl.

2 Bns. *mf* 1. *mp* *mf* *mp*

2 Tpts. *mp* 1.

Hn. 1. 2. *mp*

Hn. 3. 4.

Timp.

Perc. 1 & 2

Perc. 3

Hp.

Vln. I *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vlc. pizz. *mp* *mf* *mp*

Cb. pizz. *mp* *mf* *mp*

[illegible]

Picc. *f*  
 2 Fl. *f*  
 2 Ob. *f*  
 E. Hn.  
 2 CL. *f*  
 B.Cl.  
 2 Bns. *f*  
 2 Tpts. *mf*  
 Hn. 1. 2.  
 Hn. 3. 4. *mf*  
 Timp. *f*  
 Perc. 1 & 2 *mf*  
 Perc. 3 *f*  
 Hp.  
 Vln. I *f*  
 Vln. II *f*  
 Vla. *f*  
 Vlc. *f*  
 Cb. *f*

226  
 2.  
 Tambourine  
 Xyl.







247

Picc.

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

*mf*

2 Tpts.

Hn. 1. 2.

*mp* *sempre*

Hn. 3. 4.

Timp.

Perc. 1 & 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

*espr.*  
*mf*

Vlc.

*mf*

Cb.

*espr.*  
*mf*

252

Picc.

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc. 1 & 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mp* sempre

*mf*

*mf*

*mp* sempre

*mp* sempre

257

Picc.

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

257

Timp.

Perc. 1 & 2

Perc. 3

257

Hp.

257

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score covers measures 257 through 261. The instrumentation includes Piccolo, two Flutes, two Oboes, English Horn, two Clarinets, Bass Clarinet, two Bassoons, two Trumpets, Horns 1 & 2, Horns 3 & 4, Timpani, Percussion 1 & 2, Percussion 3, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 257-261 show a complex orchestral texture. The woodwinds (Piccolo, Flutes, Oboe) play rapid sixteenth-note passages with many slurs and ties. The strings (Violins, Viola, Violoncello, Contrabass) provide a harmonic foundation with sustained notes and some rhythmic movement. The Harp features intricate triplets and arpeggiated figures. The brass section (Trumpets, Horns, Bassoons) has more sustained, melodic lines. The percussion is mostly silent, with some activity in measures 258 and 259.



267

Picc. *mp* *sempre*

2 Fl.

2 Ob. *mp* *sempre*

E. Hn.

2 CL. 1. *mp* *sempre*

B.Cl. *mp* *sempre*

2 Bns. 2. *mp* *sempre*

2 Tpts. 3 3 3

Hn. 1. 2.

Hn. 3. 4.

Timp. 267

Perc. 1 & 2

Perc. 3

Hp. 267 3 3 3 3 3

Vln. I 267

Vln. II

Vla.

Vlc.

Cb.





279

Picc.

2 Fl.

2 Ob.

E. Hn.

*mf* *sempre*

2 CL.

B.Cl.

1. *mf* *sempre*

2 Bns.

279

3

3

3

3

3

3

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

279

Timp.

Perc. 1 & 2

Perc. 3

279

Hp.

279

Vln. I

Vln. II

Vla.

*mf* *sempre*

Vlc.

Cb.

285

Picc. *ff*

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

2 Tpts. *ff*

Hn. 1. 2. *ff*

Hn. 3. 4. *ff*

Timp.

Perc. 1 & 2 *f*

Perc. 3

Hp.

Vln. I *pesante ff sempre*

Vln. II *pesante ff sempre*

Vla. *pesante ff sempre*

Vlc.

Cb.

Cr. Cym.

291

Picc. *ff* sempre

2 Fl. *ff* sempre

2 Ob. *ff* sempre

E. Hn. *ff* sempre

2 CL. *ff* sempre

B.Cl. *pesante* *ff* sempre

2 Bns. *pesante* *ff* sempre

2 Tpts. *f* sempre

Hn. 1. 2. *f* sempre

Hn. 3. 4. *f* sempre

Timp. *f*

Perc. 1 & 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vlc. *pesante* *ff* sempre

Cb. *pesante* *ff* sempre

299

Picc.

$\text{p.}$

$\text{b}\text{e.}$

$\text{b}\text{e.}$

$\text{\#e}$   $\text{\#e}$

$\text{\#e}$   $\text{\#e}$

2 Fl.

$\text{\#\#e.}$

$\text{\#e.}$

$\text{\#e.}$

$\text{\#e}$   $\text{\#\#e}$

$\text{\#\#e}$   $\text{\#e}$

2 Ob.

$\text{\#e.}$

$\text{\#e.}$

$\text{\#e.}$

$\text{b}\text{e}$   $\text{\#e}$

$\text{\#\#e}$   $\text{\#\#e}$

E. Hn.

$\text{e.}$

$\text{\#e.}$

$\text{\#e.}$

$\text{b}\text{e}$   $\text{e}$

$\text{b}\text{e}$   $\text{\#e}$

2 CL.

$\text{\#e.}$

$\text{\#e.}$

$\text{\#e.}$

$\text{b}\text{e}$   $\text{\#e}$

$\text{\#\#e}$   $\text{\#\#e}$

B.Cl.

$\text{\#e}$   $\text{e}$

$\text{e}$   $\text{e}$

$\text{b}\text{e}$   $\text{b}\text{e}$

$\text{e.}$

$\text{e.}$

$\text{e.}$

$\text{e}$   $\text{\#e}$

$\text{\#e}$   $\text{e}$

2 Bns.

$\text{\#e}$   $\text{e}$

$\text{e}$   $\text{e}$

$\text{b}\text{e}$   $\text{b}\text{e}$

$\text{e.}$

$\text{e.}$

$\text{e.}$

$\text{e}$   $\text{\#e}$

$\text{\#e}$   $\text{e}$

2 Tpts.

$\text{\#e}$   $\text{\#e}$

$\text{\#e}$   $\text{\#e}$

$\text{b}\text{e}$   $\text{e}$

$\text{b}\text{e.}$

$\text{b}\text{e.}$

$\text{b}\text{e.}$

$\text{b}\text{e}$   $\text{\#e}$

$\text{\#e}$   $\text{\#e}$

Hn. 1. 2.

$\text{\#e}$   $\text{\#e}$

$\text{\#e}$   $\text{\#e}$

$\text{b}\text{e}$   $\text{e}$

$\text{\#e.}$

$\text{\#e.}$

$\text{\#e.}$

$\text{e}$   $\text{\#e}$

$\text{\#e}$   $\text{\#e}$

Hn. 3. 4.

$\text{\#e}$   $\text{\#e}$

$\text{\#e}$   $\text{\#e}$

$\text{b}\text{e}$   $\text{e}$

$\text{b}\text{e.}$

$\text{b}\text{e.}$

$\text{b}\text{e.}$

$\text{\#e}$   $\text{\#e}$

$\text{\#e}$   $\text{\#e}$

299

Timp.

$\text{tr}\text{~~~~~}$

$\text{tr}\text{~~~~~}$

$\text{tr}\text{~~~~~}$

$\text{e}$   $\text{e}$

Perc. 1 & 2

$\text{e}$

$\text{e}$

$\text{e}$

Perc. 3

299

Hp.

299

Vln. I

$\text{b}\text{e}$

$\text{b}\text{e}$

$\text{b}\text{e}$

$\text{b}\text{e.}$   $\text{b}\text{e}$

$\text{b}\text{e.}$   $\text{b}\text{e}$

$\text{b}\text{e.}$   $\text{b}\text{e}$

$\text{b}\text{e.}$   $\text{b}\text{e}$

$\text{b}\text{e}$

Vln. II

$\text{b}\text{e}$

$\text{b}\text{e}$

$\text{b}\text{e}$

$\text{b}\text{e.}$   $\text{b}\text{e}$

$\text{b}\text{e.}$   $\text{b}\text{e}$

$\text{b}\text{e.}$   $\text{b}\text{e}$

$\text{b}\text{e.}$   $\text{b}\text{e}$

$\text{b}\text{e}$

Vla.

$\text{b}\text{e}$

$\text{b}\text{e}$

$\text{b}\text{e}$

$\text{b}\text{e.}$   $\text{b}\text{e}$

$\text{b}\text{e.}$   $\text{b}\text{e}$

$\text{b}\text{e.}$   $\text{b}\text{e}$

$\text{b}\text{e.}$   $\text{b}\text{e}$

$\text{b}\text{e}$

Vlc.

$\text{\#e}$   $\text{e}$

$\text{e}$   $\text{e}$

$\text{b}\text{e}$   $\text{b}\text{e}$

$\text{e.}$

$\text{\#e.}$

$\text{\#e.}$

$\text{e}$   $\text{\#e}$

$\text{\#e}$   $\text{e}$

Cb.

$\text{\#e}$   $\text{e}$

$\text{e}$   $\text{e}$

$\text{b}\text{e}$   $\text{b}\text{e}$

$\text{\#e.}$

$\text{e.}$

$\text{e.}$

$\text{e}$   $\text{\#e}$

$\text{\#e}$   $\text{e}$

non div.

307

Picc.

2 Fl.

2 Ob.

E. Hn.

2 CL.

B.Cl.

2 Bns.

2 Tpts.

Hn. 1. 2.

Hn. 3. 4.

Timp.

Perc. 1 & 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

(div.)

unis.

## Analysis

### Foreword

My dissertation consists of a three-movement symphony for orchestra entitled “Spring Symphony.” This name was inspired by my notion of spring as a season of beauty, hope, and abruptly changing moods. I do not follow any concrete program written in prose. I think, however, that the music is capable of evoking images and emotional states that correspond to the above-given very broad description. This quality is mostly due to the nature of the melodic material used; it emerges from a set of motives exposed in the introduction and representing transcribed live “songs” of one or more birds. The latent energy within these motives simply had to be released and to “expand” the form from a short introduction to a three movement composition.

The music score is accompanied by a chart and a formal analysis of each movement. My observations also encompass melodic and harmonic structures that either produce an interesting effect or/and contribute to the coherence of the piece.

The first movement is written in a sonata form; the second one represents a compound ternary form A B A, and the third one has a rondo design of the type A B A C A Coda. These formal structures have been much explored in the classical tradition, and yet I found them attractive and possessing great potential.

While the music of this symphony is tonal according to its harmonic means, tonal relationships here should be primarily regarded as relationships between pitch levels rather than between clearly determined key centers. The experienced listener will intuitively grasp the elusive and ambiguous tonic “spots” which occur for a very short time and often incorporate dissonant tones. From a point of view of classical harmony we could scarcely find a “real tonic,” exemplified by a major or minor triad. The twentieth century concept of *broad tonality*, however, lets us both perceive and justify, through their meaning in the given context, the presence of either dissonant or “empty” (with an omitted third) tonic chords.

## First Movement

The first movement is in sonata-allegro form with an introduction and coda. Here is the chart:

Introduction (mm.1-29)

Quasi-aleatory section fragmented in motives. No key center.

Exposition (mm. 30-108)

Theme I - a three-phrase group (mm. 30-50). Key center: ambiguous, unstable. Primary pitch levels in the bass: E, G, and B.

*a* (30-35) *b* (36-40, overlaps next) *c* (40-50, expanded, assumes the role of transition)

No separate transition

Theme II – a five-phrase group (mm. 51-81). Key center: ambiguous. Primary pitch levels in the bass: A, Bb, Eb, and F.

*d* (51-56) *e* (57-63) *f* (64-67) *g* (68-72) *h* (73-81)

Closing Section – a four-phrase group (mm. 82-108). Key center: ambiguous. Primary pitch levels in the bass: Db

*i* (82-85, repeated motives) *j* (86-90) *k* (91-97, group of motives) *l* (98-108)

Development (mm. 109-147)

Lead-in passage (mm. 109-110)

Three stages. Key center: ambiguous. Primary pitch levels in the bass: G and F. High pedal on E prepares the recapitulation.

*Pre-core* (mm. 111-125)

Fragmentation of I (mm. 111-117), “Bolero” (mm. 118-125), develops II

*Core* (mm. 125-133)

“Mirror + Original” + expansion

*Concluding section* (mm. 134-147)

False recapitulation of II and fragmentation of I and II

Recapitulation (mm. 148-215)

Theme I - a three-phrase group (mm. 148-168). Key center: ambiguous. Primary pitch levels in the bass: E, G, and B.

*a* (148-153) *b* (154-158, overlaps with next) *c* (158-168, overlaps II; expanded, assumes the role of transition)

No separate transition

Theme II – a four-phrase group (mm. 168-187). Key center: ambiguous. Exception: AmMaj7 tonic chord in m. 173.

Primary pitch levels in the bass: A, E, Bb.

*d'* (168-191) *f'* (174-178) *g'* (179-183) *h'* (184-187)

Closing Section – a four-phrase group (mm. 188-215). Key center: ambiguous, unstable. Primary pitch levels in the bass: Bb

*i'* (188-191) *j* (192-196) *k'* (197-202) *new* (203-206) *l'* (207-215)

Coda (mm. 215-294)

Six major units. Synthesizes and additionally develops distinct motives from the introduction and other parts. Key center: ambiguous for the most part; establishes on A in the last section.

Unit 1 (mm. 215-225), unit 2 (mm. 226-229), unit 3 (mm. 230-240),  
unit 4 (mm. 240-243), unit 5 (mm. 244-255), unit 6 (256-294)

The introduction is a quasi-aleatory section; every single woodwind instrument follows its own melodic and rhythmic pattern. However, the entrances are strictly determined by a given number of rests in between. All eleven woodwinds are gradually involved in playing distinct motives derived from the “bird catalogue” mentioned above. Listening to this music, one could picture oneself being in a forest where a choir of birds is greeting the dawn. Most of these motives provide the material from which the whole composition is built.

Exposition

The first theme is exposed in measures 30-50 and represents a three-phrase group. The first phrase stretches for six measures and displays the main thematic motive whose ambiguity lies in the alternation of a perfect and a diminished fifth over the pitch *a*’:

Ex.1



This passage is an exact copy of the melodic “bird’s song” pattern played by the first bassoon in the introduction. It outlines a chord built on *A* (with no third) but the imitating voices and the bass that follow do not support the melodic implication, and suggest the key of *E*, implying the chord *Em11*. This “tonic spot” is left immediately, and the low strings incorporate the tritone *Db-G* in their accompaniment. The tonal ambiguity and the interval of the tritone will remain a persistent factor throughout the whole symphony.

The second phrase (mm. 36-40) begins with a mirror inversion of the motive shown in example one, thus creating the impression of an antecedent-consequent relationship in a periodical structure. This “period” fails to develop, however, and without any final cadence it overlaps the beginning of the next phrase. At this point the harmony is quite unstable, and the dynamic level increases. The last phrase that occurs within measures 40-50 is expanded by a repetition of a distinct motive. It leads to the first climax in the movement and develops the previously stated musical idea, assuming the role of transition at its very end (mm. 47-50).

The pitch *c*''' in the first oboe solo in measure 50 sounds like an echo of the last chord taken by the strings and the harp. It starts the second thematic group, whose opening passage comes from the same oboe part in the introduction:

Ex. 2



The oboe is accompanied by the harp and the strings in a relatively high tessitura. The interval between the bass notes of the chords that support the beginning of the first and the second theme, respectively, is a perfect fifth:



Ex. 3



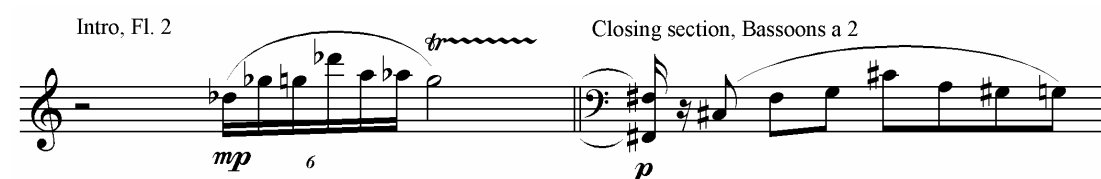
This relationship emerges as a harmonic foundation of the Coda, where the “A” sphere ultimately takes over.

The second theme (mm. 51-81) represents a large phrase group comprising five passages, the last one leading to a catharsis in tutti, with the brass having a dominant role. Before the burst of the climax, the woodwind instruments remind the listener about the “birds” through resumption of a characteristic motive from the introduction.

The second theme exhibits the principles of contrast and continuity in a more perceptible way than the first; while its first half has a transparent and light texture, its second half has a massive sound with no gradual dynamic preparation. At the same time the climax comes as a natural result of developing the previously stated motive.

The closing group of the exposition (mm. 82-108) is built up around a distinct motive which, almost alone, takes responsibility for the entire section. It represents an augmented replica of the introductory passage that occurs in the second flute, measure 1:

Ex. 4



Notice the prominent tritone interval *Db-G* that frames the passage. As mentioned earlier, it proves to be a migrant unit, wandering through the texture of the first movement, dropping from high to low tessitura, and ascending again. This procedure contributes to the overall tension that emanates from the music.

Half of the closing section evolves over a bass pedal point on *Db*, a pitch that is constantly present in different groups of instruments and prepares the arrival of the development section.

The closing passage, as a whole, is a conglomerate of independent motives (or semi-phrases) and phrases. The first of the two phrases (mm. 86-90) exposes relatively new melodic material, while the other represents the third climax in *tutti*, held in a sequence of irregular meters.

## Development

One can easily distinguish three stages in the development section. I feel tempted to label their formal functions using William Caplin’s terms *pre-core*, *core*, and *concluding function*.<sup>1</sup>

After a two-measure *lead-in* passage leaning on the pitch *C#*, the pre-core unfolds over a pedal *G*. The listener may subdivide it in two regions, the first being more relaxed (mm. 111-117), and the second becoming hesitant and anticipatory (mm. 118-125). The section opens with the first violins and woodwinds fragmenting the main motive of the first theme. The second violins provide a syncopated accompaniment with an open fifth *D-A*. Even here one can feel the “nerve impulse” of something which is to come. The rhythmic figures shown in example 5 are chief contributors to this



impression. Ex. 5

<sup>1</sup> William Caplin. *Classical Form*, pp. 139-154

A new stage of the pre-core is established in measure 118 where the high strings begin to develop the main motive of the second theme, accompanied by more instruments, including the snare drum. The latter gives this eight-measure passage the character of a bolero and further increases the anticipation. The bass pedal changes to *F* and the time signature shifts from 3/4 to 4/4.

The core comes with *tutti* in the orchestra (m. 125), and the following significant changes occur:

1. The main motive of the first theme is presented simultaneously (with a time offset of one beat) in its original and inverted form in the high strings and in the brass, respectively. It occurs twice, and the core is expanded by a three-measure culminating passage.
2. The texture becomes more diverse, and one can notice several different layers such as embellishing passages in the woodwinds, melodic lines in brass and strings, a bolero-like figure in the snare drum, and a syncopated bass pedal in the low strings. At the very end of the short core, all the instrumental parts come together in a uniform textural and rhythmic passage.
3. The dynamic level increases to *mf* and builds up further to *f* in measure 131. The false recapitulation of the second theme, which comes inverted in m. 134, marks the final stage of the development section – the concluding part. There is a “standing on the dominant”, a term used by William Caplin.<sup>2</sup> In this particular case it is a high pedal on the pitches *e'''*- *e''* held in the strings for 14 measures (mm.134-147). It sounds like a real dominant of the chord built on *A* that is implied by the opening motive of the first theme. The recapitulation is well prepared and comes in measure 148. However, the counterpoint to the theme and the following bass remind us again that we have been deceived in our expectation for the key of *A*; the *Em11* chord emerges instead.

#### Recapitulation

The recapitulation (mm. 148-215) is characterized by transposition of the second theme and other passages, changes in orchestration, and a reduction, extension or inversion of some parts.

The first theme is slightly re-orchestrated and some octave registers are changed. In the climax that occurs in its third phrase (mm. 158-168) the passages that have been ascending in the exposition are now descending, and the entrance of the second theme overlaps the end of the transitory passage.

Significant changes occur in the second theme. It now begins on the pitch *Bb* and it is reduced in length, one phrase being omitted. This reduction is well justified, given the false recapitulation of the second theme in the development section. But even more important than that is the presence of a real tonic chord at the end of the first phrase (m. 173). It brings a relief and settles the argument as to what the final key will be. One remembers the harmonic implication in the opening motive of the first theme – there was an *A* chord implied, which failed to occur because the bass stated the pitch *E*. Now in the second theme an *A* minor-major chord appears, suggesting the harmonic foundation for the end of the coda. This is shown in example 6 that follows. Note that the interval of the tritone has now been replaced by a perfect fifth, something that makes it possible for the chord to be heard as a tonic.

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<sup>2</sup> William Caplin. *Classical Form*, p. 144

Ex. 6

Fl. I

Harp

Cb.

*p*

*p*

*sempre legato*

*pizz.*

*p*

E7b5 (V4/3 b5)  
Fr. 6+

Bm7b5  
iiio7

AmMaj.7(9)  
i Maj7

An additional emphasis on the relationship between the pitches *E-A* is given in the third phrase of the second theme (mm. 179-183) where the bass resolves to *A*, giving the harmonic progression the character of an authentic cadence. The “tonic” is a very dissonant three-layer structure, something that could be labeled a *polychord*:

Ex. 7

Woodwinds

Brass

Bass

*f*

*f*

*f*

The last phrase of the second theme (mm. 184-187) is reduced by five measures, and the missing material will appear in the Coda.

The closing section begins at measure 188 and unfolds over the bass pedal of *Bb* in contrast to its counterpart in the exposition whose bass note was *Db*. In fact, the entire material is transposed a minor third down, which is only one of the unusual things that might happen in a modern tonal sonata. Instead of confirming the tonal center here, I left this task for the last passages of the coda.

Coda

The material of the closing section corresponds to the music of the exposition until measure 215, where new material, similar to the end of the second theme, extends the passage and turns into a coda. The coda is generally considered a post-cadential extension of the piece. However, we would not be able to find a stable chord until m.244, where the horn’s solo resolves into the *E* chord (pitches: e-b-e), which proves to be a temporary key center. Furthermore, the process that takes place before that resolution cannot be considered a mere expansion of the closing section because it is there that the first movement reaches its greatest climax. This is a considerable area of harmonic instability and restlessness where, again, a juxtaposition of the pitches *Db* and *G* in the bass comes to the fore. Everything occurs within the high dynamic range of *f* - *ff*.

The coda can be divided into 6 parts starting at measure 215. The last two parts (mm. 244-255 and mm. 256-294) emit tranquility and serenity. Their harmonic foundations exemplify the authentic relationship between the tones of *E* and *A*. Of special interest is the resolution of the chord Dmaj9#11 into the E chord (third omitted), which is delayed by a short solo in the horn (mm. 239-244):

Ex. 8

Ex. 8 shows a two-measure musical phrase. The first measure contains a D major 9th sharp 11th chord (Dmaj9#11), labeled as (bVII). The second measure contains an E chord (E), labeled as (I 8/5). The notation is in treble and bass clefs, with a key signature of one sharp (F#).

Despite the delay, the *D* chord is perceived as flat-seven subtonic.

The final passage is a huge area that synthesizes in a relaxed way the most prominent motives from the introduction, thus reminding the listener about the first and the second themes. The first flute and the first clarinet introduce the key center of *A* by a chromatic passage which, juxtaposed with the pedal in the violins, produces an exotic effect:

Ex. 9

Ex. 9 shows a musical passage for the first flute and first clarinet (Fl. I & Cl. I). The notation is in treble and bass clefs, with a key signature of one sharp (F#). The passage is marked with a piano (*p*) dynamic. The first flute and first clarinet parts are shown with a chromatic passage, and the first violin part (Vlns) is shown with a sustained note.

The movement closes with the perfect fifth *a'-e''* sustained by the second clarinet and the second violin part. The argument is settled in favor of the key center *A*.

Second Movement

The second movement is written in a compound ternary form of the type ABA, where each part represents a simple form. The chart follows:

Part A (mm. 1-38)

Key center: ambiguous. Primary pitch levels in the bass: B, G, F#, Bb, and C

A – a three-phrase group (mm. 1-13)

*a* (4) *b* (3) *c* (fragmented: 1+1+4)

B – a phrase (mm. 14-19)

*d* (6)

A' – (mm. 20-38)

*a'* (4) *b'* (5+3 ext., overlaps next) *new* (bass figure, 8)

Transition (mm. 39-41)

Part B (mm. 42-52)

Period with a modal cadence on G#.

*e* (4) *f* (4+3 ext.)

Part A' (mm. 53-94)

Key center: ambiguous. Primary pitch levels in the bass: F#, D, C#, F, and B

A'' (mm. 53-65)

*a''* (4) *b''* (3) *c''* (fragmented: 1+1+4)

B' (mm. 66-71) *d'* (6)

A''' – a two phrase group (mm. 72-81, merges with coda) *a'''* (4) *b'''* (6)

Coda (mm. 82-94)

A fragmented section that combines contrapuntally three different motives.

The second movement is the lyrical part of the symphony. Its music can be associated with pastoral images and peaceful countryside scenes. Its harmony is characterized by the same instability and ambiguity as the harmony of the first movement, and yet there is almost no sign of restlessness or intensity. The musical process is retarded; there is only one brief climax, and the dynamic range (with a single exception) is set between *p* and *mp*.

The opening line of the main theme explores the interval of the minor third (more precisely, an augmented second) thus referring to the oboe solo in the second theme of the preceding movement. The connection becomes obvious if we put both passages together:

Ex. 10

I, Second theme, Solo Oboe



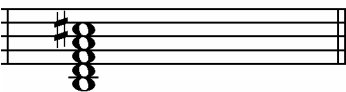
II, Main theme, Vln. I



In the context of the second theme the above-shown interval sounds like an augmented second, exhibiting its other, chromatic nature.

The harmonic support of the opening is provided by a chord which becomes a hallmark of the entire movement, a half-diminished seventh chord with a major ninth:

Ex. 11



Bm9b5

Employed mostly as a non-functional structure, the chord remains like a point of color and does not resolve; it either fades out or connects to another dissonant chord with no direct function.

Part A

The first part of the compound ternary form represents a simple ternary form itself. The main theme unfolds as a three-phrase group from measure 1 through measure 13. The bar ratio among the phrase members is 4:3:6, the last phrase being expanded by repetition of its initial passage. In measure 14 the texture becomes more agitated and the pizzicato bass leaves the F# pedal in order to build a “walking” line. The final chord of the first thematic group F#m9b5 (mm.10-13) connects directly to the chord of the same quality built on B (m. 14). At this point the trumpet and the woodwinds have a short dialogue and outline the middle part of the small form (mm.14-19). After a two-measure extension, it rounds out as a six-measure phrase.

The return of “a” arrives in measure 20 with the melody in the violoncellos. Its first phrase is transposed down a minor ninth expanded by an octave. The second phrase (in woodwinds) begins on the same note as before, but it changes its modal implication from G major (mm. 5-8) to G minor (mm. 25), the actual harmony underneath being Cm9#11. Besides, the passage is expanded and unites in one musical gesture the material from both *b* and *c* of the first part thus leaving room for a new material to complete the recapitulation. The bass figure in measure 31 introduces a relatively new idea, which contains the nucleus of the forthcoming middle part B:

Ex. 12

Vc & Cb, last phrase of A

2 Clarinets, middle part B

Part B

This is a contrasting part in terms of texture, rhythm and structure. Two clarinets accompanied by the harp outline a parallel period with an antecedent and a consequent phrase of four bars each. It is extended by a post-cadential figure of three measures that serves as a link to the reprise of part A. What attracts the listener’s interest is the contrast between the chromatic nature of the exposed material (it contains all the twelve tones of the scale) and the final cadence suggesting Phrygian mode:

Ex. 13

B, 2 Cl.

b2 1  
b7

Part A'

The recapitulation of the large form begins in measure 53. Its first part corresponds structurally to the expositional part, the only difference lying in the transposed and re-orchestrated passages. Here the theme begins on *G#* and the harmony underneath is *F#m9b5*.

The middle part (m. 66-71) is also transposed within its steady structural frame. When the reprise of the small form begins at measure 72, we realize its starting pitch is *B*, a major second below its first entrance. This passage is slightly shorter than it was before. The material merges with the coda at measure 82, where it no longer corresponds to the exposition.

Coda

The concluding part arises naturally from the preceding region and the perception of its structural beginning could be questioned. However, recognizing the formal function of the coda seems more reasonable to me than talking about an extension of 13 measures. This impression is strengthened by the procedures of fragmentation and contrapuntal combination of three different units built of: (a) the beginning of the main theme (Ob); (b) the inversion of the last three notes of the same passage (E. Horn); and (c) the last motive before the coda (Fl. and Cl.):

Ex. 14

2 Fl. *p*  
2 Ob. *mp*  
E. Hn. *p*  
2 Cl. *p*

### Third Movement

This movement is conceived in a rondo form of the type A B A C A Coda. Below is given the chart.

#### Part A (mm. 1-34)

Introductory figure (mm. 1-2)

Phrase group (mm.3-34). Key center: ambiguous. Primary pitch levels in the bass: A, F#, and C.

First large phrase (mm. 3-15) with three units: *a* (4) *b* (6) *c* (4)

Second large phrase (mm. 16-34) with three units: *d* (5) *e* (8) *f* (6)

#### Part B (mm. 35-130)

Introductory passage (mm. 35-39)

Gigantic phrase group. Key center: ambiguous. Primary pitch levels in the bass: C.

g (12) h (8) i (8) j (11) k (13) 1/2j' (second half, 8)

k'+g' (33)

#### Transition (130-142)

One thirteen-measure gesture.

#### Part A' (reduced, mm. 143-164)

Key center: ambiguous. Primary pitch levels in the bass: Ab

Introductory figure (mm. 143-144)

First large phrase (143-157) + new passage (158-164)

*a'*(4) *b'* (6) *c'* (4) *new* (6)

Lead-in passage (2)

#### Part C (mm. 165-200)

Small ternary form. Key center: ambiguous; D-major tonic (m. 173); G minor tonic (m. 199)

A – period (mm. 165-174)

*m* (5) *n* (5)

B – two heterogeneous phrases (mm. 174-188)

A' – period (mm. 189-200)

*m* (5) *n'* (6)

#### Transition (mm. 200-206)

#### Part A (reduced, mm. 206-234)

Introductory passage (mm. 207-208)

Phrase group (mm.208-234).

Key center: ambiguous. Primary pitch level in the bass: A

First large phrase (mm. 207-221) with three units: *a* (4) *b* (6) *c* (4)

Second large phrase (mm. 222-234) with two units: *d* (5) *e* (8)

#### Coda (mm. 235-316)

Five major units. Synthesizes distinct motives throughout the symphony. Key center: ambiguous for the most part; establishes *G* in the last section.



Unit 1 (mm. 235-244), unit 2 (mm. 245-255), unit 3 (mm. 256-269),  
unit 4 (mm. 269-288), unit 5 (mm. 289-316)

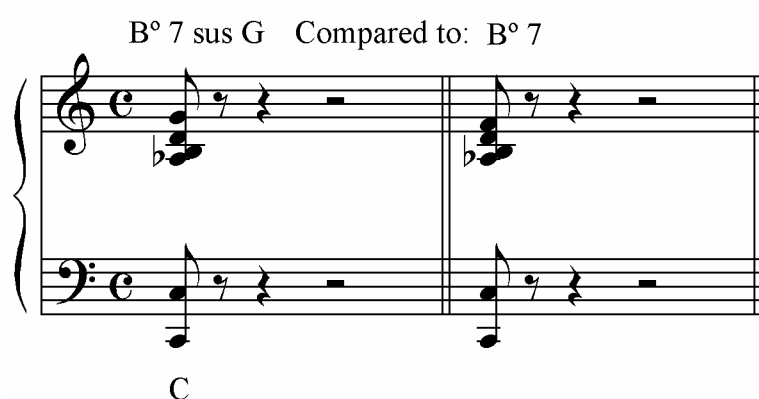
When listening to this music I imagine the picture of a feast taking place in a country- setting, at the height of the spring season. The mood is festive, with a touch of drama in the central episode. The large coda combines traits of both spirits giving prevalence to the latter near the end.

#### Part A

It begins with a two-measure ostinato figure in the second violins which is an introduction to the main theme. The music flows like a stream, and the only significant caesura occurs at measure 16. There the bass leaves the timpani-like figure and starts a new line while the ostinato stops. One feels the boundary between two large phrases of 13 and 19 measures, respectively, with three subdivisions each. The latter is built of repeated motives, and it is perceived as a group of such units.

One cannot speak of key centers given the continuous disagreement between the constantly changing melodic patterns and the bass pedal. The sustained note later shifts into a higher register and provides the harmonic filler along with some incidental chord arpeggios. The texture is transparent, and the pace is fast; everything is agitated, swirling and moving around until the climax in *tutti* arrives and puts an end to the first part (m.34). I consider the final chord a combination of a diminished seventh chord with a suspended note and the bass of C. It has no pretension to be a tonic but at the same time it concludes the section in a convincing way.

Ex. 15



#### Part B

Although it is not a central episode, part B is the largest section in the third movement. It is conceived in a broad gesture that stretches from measure 35 through measure 130. Evolving on the invariable bass pedal of C, the music starts with only two clarinets and gradually builds up the sound and dynamic level over some 70 measures. The region of culmination is lengthy and steady, and it closes the section.

What unites the elements of this part in a gigantic phrase group is the presence of a pedal point and an ostinato figure in the accompaniment as well as the lack of contrast in melody and texture. A great number of motives are built by repeated tones and intervals of major and minor seventh. Last, but not least, is the “openness” of the phrase members, which merge into one another in an almost imperceptible way. After a careful inspection of this part, one can find features pertaining to ternary form. For example the passage starting at measure 105 restates the opening phrase (without the first bar) and repeats continually a single fragment of it until the end of the part. This resumption, however, can hardly change the overall impression of a freely constructed form. There are many similar motives throughout this part, and the return of

some of them, much delayed and surrounded by entirely different texture, never produces the effect of reprise.

I would call attention to the ostinato figure presented at the beginning of part B (see the example below). With very slight changes it occurs throughout the whole section and the interval of the minor third (traced back to the first and second movements) makes it a significant factor in the coherence of the composition.

Ex. 16

Transition

There is elision between the end of part B and the transition to part A' starting at measure 130. This passage represents a single gesture involving solo instruments and preparing the arrival of the next section by anticipating its initial pitch, *Eb*.

Part A'

Beginning at measure 143, the resumption of A is transposed a half step down, re-orchestrated, and reduced in size. It returns the first large phrase of the opening with its three subdivisions, to the end of which a new phrase is attached. A two-measure passage in the first horn leads to the central episode C.

Part C

This is the only main part with a *tight-knit* structure<sup>3</sup> in the rondo. It represents a simple ternary form. The festive atmosphere is gone here; dark colors and gloomy feelings are conveyed in the dialogue between brass and strings. The tempo is slower.

A chorale in the brass section outlines a ten-measure period (5+5). The closing sequence of chords in the horns combines three different chord qualities underneath a pedal tone in the trumpet:

Ex. 17

The suspended tone gives each chord an interesting color and makes the final chord more intense (Dmaj.9#11, with *Ab* spelled as *G#*).

The first phrase of the middle section (mm. 164-180) is a polyphonic elaboration of a motive borrowed from the second theme of the first movement (see I, m. 44, Vln. I).

<sup>3</sup> W. Caplin. *Classical Form*, p. 33

The second phrase brings contrast with its homophony and its uniform rhythmic pace (mm. 181-188). It concludes with a short series of parallel augmented major seventh chords. This harmony, along with the heterogeneity of the two phrases, makes the structure a looser region. One will find, however, that at the end of the piece, in a different context, an augmented major seventh chord will be forced to act as a tonic.

The reprise of the middle part (m. 189) is extended by two measures, and changes occur near the end of the second phrase; it modulates and ends on a minor-major seventh chord built on G. A short seven-measure transition follows in order to “adjust” the ear to the spirit of the subsequent part.

Part A

This section is seven measures shorter than the first part. The material is identical up to measure 235 when the Coda starts.

Coda

I call this part a coda to the whole symphony (mm. 235-316). It synthesizes elements from all the three movements and covers a large area of 82 measures. Taking into account the degree of contrast in the melodic lines, I divided the coda into five different units, each one referring to important motives throughout the symphony.

Of particular interest are the second and the fourth units. In the former (mm. 245-255) the opening phrase of the rondo appears augmented and diminished at the same time. The augmented version in the bass sounds like a broadly laid out phrase and the diminished provides its counterpoint.

The next-to-last unit starting at measure 269 brings the main motive of the oboe solo from the first movement (second theme). At first it appears slightly changed in terms of its intervallic structure, but a bit later its motive crystallizes in the woodwinds and intermingles with the first theme of the sonata-allegro movement (m. 280).

A final emphasis is given to the interval of the minor third played *ff* in unison by the strings (mm. 289-292). Then a long harmonic sequence made of three separate gestures closes the symphony. The effect of a culmination “plateau” is produced; the orchestra plays half and whole notes in *tutti* and dynamic *ff* for 14 measures.

The final chord is G maj7 with a raised fifth. After the last harmonic “wave” it is repeated three times, then a specially elaborated dominant approaches the chord from a half step (above and below) and the tonic is sustained.

Ex. 18

Musical notation for Ex. 18. It shows a sequence of chords in a grand staff (treble and bass clefs). The first chord is G major with a raised fifth (G maj. 7#5). The second chord is C major with an F# in the bass (C/F#). The sequence continues with "etc." indicating further chords. The notation includes various accidentals and note heads.

If one juxtaposed the roots of each movement’s final chords, the following melodic cadence would occur:

Ex. 19

Musical notation for Ex. 19. It shows a melodic cadence in a single staff (treble clef). The sequence of notes is G, F#, and E, ending with a double bar line. The notes are written as half notes.

The above example suggests that the center of gravity for the whole symphony lies in the coda of the last movement.

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## **Vita**

Dimitar Ninov was born in Varna, Bulgaria on May 27, 1963, the son of Ana Cankova Ninova and Nino Nikolov Ninov. He graduated from the French Language High School in his native town. In 1987 he entered the State Academy of Music “Pancho Vladigerov” in Sofia, where he earned master’s degree in two majors: Theory of Music (1992), and Composition (1996). He studied composition with one of the most prominent Bulgarian composers, Professor Alexander Raitchev.

In the period 1992-1997 Ninov was employed as a conductor of the children’s choir “Bonka Golemanova” in Botevgrad. He also worked in Sofia in the field of pop music, composing and arranging songs and musicals. In addition to the above-listed occupations, the composer taught privately theory between 1994 and 1999.

In 1999 Dimitar Ninov went to the United States to pursue his doctoral studies in composition. He spent two years at the University of South Carolina, where he both studied and taught theory of music to undergraduate students. Since fall 2001 he has been studying and teaching at The University of Texas at Austin.

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